



Snapshot

VERSIONS
OF
LIFE

RICHARD CHALFEN

Snapshot Versions Of Life

Annebella Pollen



Snapshot Versions Of Life:

Snapshot Versions of Life Richard Chalfen, 1987 *Snapshot Versions of Life* is an important foray into the culture of photography and home life from an anthropologist's perspective. Examining what he calls Home Mode photography, Richard Chalfen explores snapshots, slide shows, family albums, home movies, and home videos, uncovering what people do with their photos as well as what their personal photos do for them. Chalfen's Polaroid People are recognizable if ironically viewed: relatives, uncles, aunts, and All American kids. As members of Kodak Culture, they watch home movies, take pictures of newborn babies, and even in their darker moments, scratch out the faces of disliked relatives in group photographs. He examines who shoots these photos and why, as well as how they think or don't of planning, editing, and exhibiting their shots. Chalfen's analysis reveals the culturally structured behavior underlying seemingly spontaneous photographic activities.

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TV Snapshots Lynn Spigel, 2022-04-08 In *TV Snapshots*, Lynn Spigel explores snapshots of people posing in front of their television sets in the 1950s through the early 1970s. Like today's selfies, TV snapshots were a popular photographic practice through which people visualized their lives in an increasingly mediated culture. Drawing on her collection of over 5,000 TV snapshots, Spigel shows that people did not just watch TV; women used the TV set as a backdrop for fashion and glamour poses, people dressed in drag in front of the screen, and in pinup poses, people even turned the TV setting into a space for erotic display. While the television industry promoted on-screen images of white nuclear families in suburban homes, the snapshots depict a broad range of people across racial, ethnic, and class backgrounds that do not always conform to the reigning middle-class nuclear family ideal. Showing how the television set became a central presence in the home that exceeded its mass entertainment function, Spigel highlights how TV snapshots complicate understandings of the significance of television in everyday life.

Snapshot Stories Erika Hanna, 2020-02-06 During the twentieth century, men and women across Ireland picked up cameras, photographing days out at the beach, composing views of Ireland's cities and countryside, and recording political events as they witnessed them. Indeed, while foreign photographers often still focused on the image of Ireland as bucolic rural landscape, Irish photographers, snapshotter and professional alike, were creating and curating photographs which revealed

more complex and diverse images of Ireland Snapshot Stories explores these stories Erika Hanna examines a diverse array of photographic sources including family photograph albums studio portraits the work of photography clubs and community photography initiatives alongside the output of those who took their cameras into the streets to record violence and poverty The volume shows how Irish men and women used photography in order to explore their sense of self and society and examines how we can use these images to fill in the details of Ireland's social history By exploring this rich array of sources Snapshot Stories asks what it means to see to look to gaze to glance in modern Ireland and explores how conflicts regarding vision and visuality have repeatedly been at the centre of Irish life Snapshot Photography Catherine

Zuromskis, 2021-08-24 An examination of the contradictions within a form of expression that is both public and private specific and abstract conventional and countercultural Snapshots capture everyday occasions Taken by amateur photographers with simple point and shoot cameras snapshots often commemorate something that is private and personal yet they also reflect widely held cultural conventions The poses may be formulaic but a photograph of loved ones can evoke a deep affective response In Snapshot Photography Catherine Zuromskis examines the development of a form of visual expression that is both public and private Scholars of art and culture tend to discount snapshot photography it is too ubiquitous too unremarkable too personal Zuromskis argues for its significance Snapshot photographers she contends are not so much creating spontaneous records of their lives as they are participating in a prescriptive cultural ritual A snapshot is not only a record of interpersonal intimacy but also a means of linking private symbols of domestic harmony to public ideas of social conformity Through a series of case studies Zuromskis explores the social life of snapshot photography in the United States in the latter half of the twentieth century She examines the treatment of snapshot photography in the 2002 film *One Hour Photo* and in the television crime drama *Law and Order: Special Victims Unit* the growing interest of collectors and museum curators in vintage snapshots and the snapshot aesthetic of Andy Warhol and Nan Goldin She finds that Warhol's photographs of the Factory community and Goldin's intense and intimate photographs of friends and family use the conventions of the snapshot to celebrate an alternate version of family values In today's digital age snapshot photography has become even more ubiquitous and ephemeral and significantly more public But buried within snapshot photography's mythic construction Zuromskis argues is a site of democratic possibility *Now Is Then* Marvin Heiferman, Batchen Geoffrey, N.M. West, 2008 Deceptive in their ease of creation diminutive size and sheer abundance snapshots are often thought of as the most innocent type of photography But snapshots are complex and willful pictures premeditated fussed over and often predetermined The postures we adopt the gestures we pantomime the exaggerated facial expressions we compose and try to hold for a split second are all meant to express the emotional weight of a certain moment In a time when digital cameras make photography all too easy it is fascinating to look back on a day when image making was more deliberate *Now Is Then* features images from the 1920s through the 1960s the golden age of snapshot photography The photos quirky elegant

heartbreaking and heart warming both celebrate and question the conventions of snapshot photography. Texts by well known visual culture critics offer fresh perspectives on the snapshots and their power over us. Unlike previous explorations of vernacular photography, *Now Is Then* takes a step forward to look at the broader cultural impact of snapshots: why we make them, how we use them, why they become relics, and most importantly, what they reveal about us. Digital Photography and Everyday Life Edgar Gómez Cruz, Asko Lehmuškallio, 2016-05-20. *Digital Photography and Everyday Life* Empirical studies on material visual practices explores the role that digital photography plays within everyday life. With contributors from ten different countries and backgrounds in a range of academic disciplines including anthropology, media studies, and visual culture, this collection takes a uniquely broad perspective on photography by situating the image making process in wider discussions on the materiality and visibility of photographic practices and explores these through empirical case studies. By focusing on material visual practices, the book presents a comprehensive overview of some of the main challenges digital photography is bringing to everyday life. It explores how the digitization of photography has a wide reaching impact on the use of the medium as well as on the kinds of images that can be produced and the ways in which camera technology is developed. The exploration goes beyond mere images to think about cameras, mediations, and technologies as key elements in the development of visual digital cultures. *Digital Photography and Everyday Life* will be of great interest to students and scholars of Photography, Contemporary Art, Visual Culture, and Media Studies, as well as those studying Communication, Cultural Anthropology, and Science and Technology Studies. Jews and Other Differences Jonathan Boyarin, Daniel Boyarin, 1997-01-01. **Friended at the Front** Lisa Ellen Silvestri, 2015-11-06. For most of us, clicking like on social media has become fairly routine. For a Marine, clicking like from the battlefield lets his social network know he's alive. This is the first time in the history of modern warfare that US troops have direct instantaneous connection to civilian life back home. Lisa Ellen Silvestri's *Friended at the Front* documents the revolutionary change in the way we communicate across fronts. Social media, Silvestri contends, changes what it's like to be at war. Based on in-person interviews and online fieldwork with US Marines, *Friended at the Front* explores the new media habits, attitudes, and behaviors of troops on the ground in Iraq and Afghanistan, and some of the complications that emerge in their wake. The book pays particular attention to the way US troops use Facebook and YouTube to narrate their experiences to civilian network members, to each other, and not least of all, to themselves. After she reviews evolving military guidelines for social media engagement, Silvestri explores specific practices amongst active-duty Marines, such as posting photos and producing memes. Her interviews, observations, and research reveal how social network sites present both an opportunity to connect with civilians back home, as well as an obligation to do so, one that can become controversial for troops in a war zone. Much like the war on terror itself, the boundaries, expectations, and dangers associated with social media are amorphous and under constant negotiation. *Friended at the Front* explains how our communication landscape changes, what it is like to go to war for individual service members, their loved ones, and for the

American public at large *Encyclopedia of Twentieth-Century Photography, 3-Volume Set* Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included **FotoTerapia** Judy Weiser, 2014-02-14 T00:00:00+01:00 1250 224

Mass Photography Anabella Pollen, 2020-09-09 With increasingly accessible camera technology crowdsourced public media projects abound like never before Such projects often seek to secure a snapshot of a single day in order to establish communities and create visual time capsules for the future Mass Photography Collective Histories of Everyday Life assesses the potential of these popular moment in time projects by examining their current day prevalence and their historical predecessors Through archival research and interviews with organisers and participants it examines for the first time the vast photographic collections resulting from such projects analysing their structures and systems their aims and objectives and their claims and promises The central case study is the 55 000 photographs submitted to One Day for Life in 1987 which aimed in its own time to be the biggest photographic event the world had ever seen **The Archive Effect** Jaimie Baron, 2013-12-13 The Archive Effect Found Footage and the Audiovisual Experience of History examines the problems of representation inherent in the appropriation of archival film and video footage for historical purposes Baron analyses the way in which the meanings of archival documents are modified when they are placed in new texts and contexts constructing the viewer's experience of and relationship to the past they portray Rethinking the notion of the archival document in terms of its reception and the spectatorial experiences it generates she explores the archive effect as it is produced across the genres of documentary mockumentary experimental and fiction films This engaging work discusses how for better or for worse the archive effect is mobilized to create new histories alternative histories and misreadings of history The book covers a multitude of contemporary cultural artefacts including fiction films like Zelig Forrest Gump and JFK mockumentaries such as The Blair Witch Project and Forgotten Silver documentaries like Standard Operating Procedure and Grizzly Man and videogames like Call of Duty World at War In addition she examines the works of many experimental filmmakers including those of Peter Forgacs Adele Horne Bill Morrison Cheryl Dunye and Natalie Bookchin **Double Exposure** Olga Shevchenko, 2017-09-08 Over the past decade historians and sociologists have increasingly used visual materials in particular photographs in their work This volume brings together historians sociologists anthropologists and media and visual scholars to articulate how photography as a practice and as a visual medium can provide insights into national memory collective

identities and the historical imagination This collection allows the reader to trace parallel conceptual developments occurring in the sociology and anthropology of memory and in the history and theory of photography and to illustrate the unique angles of vision these disciplines offer Photographic images commonly accompany historical accounts from documentaries to family scrapbooks and since the early days of commercial photography pictures have been viewed as tools to capture memories Later critical writing has challenged this equation by inverting it photos along with other archival practices were often viewed as falling short of their supposed function as vessels of memory and at times even denounced as devices that distorted memories How does photography participate in the formation and maintenance of collective identities and shared memory discourses from the family to the nation Furthermore how can we begin to conceptualize photography's effects on the historical imagination of individuals and groups Double Exposure endeavors to answer these questions by calling attention to the variety of contexts in which images circulate and to the narratives from which they spring and which they in turn shape This is the latest volume in Transaction's Memory and Narrative series

A Companion to Photography

Stephen Bull, 2020-02-03 The study of photography has never been more important A look at today's digital world reveals that a greater number of photographs are being taken each day than at any other moment in history Countless photographs are disseminated instantly online and more and more photographic images are earning prominent positions and garnering record prices in the rarefied realm of top art galleries Reflecting this dramatic increase in all things photographic A Companion to Photography presents a comprehensive collection of original essays that explore a variety of key areas of current debate around the state of photography in the twenty first century Essays are grouped and organized in themed sections including photographic interpretation markets popular photography documents and fine art and provide comprehensive coverage of the subject Representing a diversity of approaches essays are written by both established and emerging photographers and scholars as well as various experts in their respective areas A Companion to Photography offers scholars and professional photographers alike an essential and up to date resource that brings the study of contemporary photography into clear focus

Diverse Voices in Photographic Albums Mary Trent, Kris Belden-Adams, 2022-07-29 Through a variety of case studies by global scholars from diverse academic fields this book explores photographic album practices of historically marginalized figures from a range of time periods geographic locations and socio cultural contexts Their albums stories span various racial ethnic gender and sexual identities nationalities religions and disabilities The vernacular albums featured in this volume present narratives that move beyond those reflected in our existing histories Essays examine the visual material and aural strategies that album makers have used to assert control over the presentation of their histories and identities and to direct what those narratives have to say a point of special relevance as these albums move out of private domestic space and into public archives institutions and digital formats This book does not consider photographic albums and scrapbooks as separate genres but as a continuum of modern creative practices of photographic and mass print collage

aimed at self expression and narrative building that co evolved and were readily accessible The book will be of interest to scholars working in art history history of photography visual culture material culture media studies and cultural studies

Photography Stephen Bull,2009-12-16 Photography explores the photograph in the twenty first century and its importance as a media form Stephen Bull considers our media saturated society and the place of photography in everyday life introducing the theories used to analyse photographs and exploring the impact of digital technology The text is split into short accessible chapters on the broad themes central to the study and analysis of photography and key issues are explained and applied to visual examples in each chapter Topics covered include the identity of photography the meanings of photographs photography for sale snapshots the photograph as document photography as art photographs in fashion photography and celebrity Photography is an up to date clear and comprehensive introduction to debates about photography now and is particularly useful to media photography and visual culture students *The Camera Does the Rest* Peter Buse,2016-05-27 In a world where nearly everyone has a cellphone camera capable of zapping countless instant photos it can be a challenge to remember just how special and transformative Polaroid photography was in its day And yet there s still something magical for those of us who recall waiting for a Polaroid picture to develop Writing in the context of two Polaroid Corporation bankruptcies not to mention the obsolescence of its film Peter Buse argues that Polaroid was and is distinguished by its process by the fact that as the New York Times put it in 1947 the camera does the rest Polaroid was often dismissed as a toy but Buse takes it seriously showing how it encouraged photographic play as well as new forms of artistic practice Drawing on unprecedented access to the archives of the Polaroid Corporation Buse reveals Polaroid as photography at its most intimate where the photographer photograph and subject sit in close proximity in both time and space making Polaroid not only the perfect party camera but also the tool for frankly salacious pictures taking Along the way Buse tells the story of the Polaroid Corporation and its ultimately doomed hard copy wager against the rising tide of digital imaging technology He explores the continuities and the differences between Polaroid and digital reflecting on what Polaroid can tell us about how we snap photos today Richly illustrated *The Camera Does the Rest* will delight historians art critics analog fanatics photographers and all those who miss the thrill of waiting to see what develops *From Snapshots to Social Media - The Changing Picture of Domestic Photography* Risto Sarvas,David M. Frohlich,2011-02-09 *From Snapshots to Social Media* describes the history and future of domestic photography as mediated by technological change Domestic photography refers to the culture of ordinary people capturing sharing and using photographs and is in a particular state of flux today as photos go digital The book argues that this digital era is the third major chapter in the 170 year history of the area following the portrait and Kodak eras of the past History shows that despite huge changes in photographic technology and the way it has been sold people continue to use photographs to improve memory support communication and reinforce identity The future will involve a shift in the balance of these core activities and a replacement of the family album with various multimedia

archives for individuals families and communities This raises a number of issues that should be taken into account when designing new technologies and business services in this area including the ownership and privacy of content multimedia standards home ICT infrastructure and younger and older users of images The book is a must for designers and engineers of imaging technology and social media who want a better understanding of the history of domestic photography in order to shape its future It will also be of value to students and researchers in science and technology studies and visual culture as a fascinating case study of the evolving use of photographs and photographic technology in Western society

A Town Without Steel Judith Modell, 2014-11-30 Photographs by Charlee Brodsky In 1986 with little warning the USX Homestead Works closed Thousands of workers who depended on steel to survive were left without work A Town Without Steel looks at the people of Homestead as they reinvent their views of household and work and place in this world The book details the modifications and revisions of domestic strategies in a public crisis In some ways unique and in some ways typical of American industrial towns the plight of Homestead sheds light on social cultural and political developments of the late twentieth century In this anthropological and photographic account of a town facing the crisis of deindustrialization A Town Without Steel focuses on families Reminiscent of Margaret Byington and Lewis Hine s approach in Homestead Charlee Brodsky s photographs document the visual dimension of change in Homestead The mill that dominated the landscape transformed to a vast empty lot a crowded commercial street turns into a ghost town and an abundance of well kept homes become an abandoned street of houses for sale The individual narratives and family snapshots Modell s interpretations and Brodsky s photographs all evoke the tragedy and the resilience of a town whose primary source of self identification no longer exists

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